

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. I

OCTOBER, 1913

No. 4



Copyrighted by the Carnegie Institute

MISS KITTY

J. J. SHANNON

Lent by the Carnegie Institute

FALL EXHIBITION OF AMERICAN PAINTINGS.

IT has been the custom of the Rhode Island School of Design to hold in the autumn of each year, an Exhibition showing as far as has been possible in the space of two small galleries the tendencies and recent achievements of American painters. This year many of the paintings shown were sent to us from the Albright Art Gallery, Buffalo, through the kind co-operation of Miss Cornelia B. Sage, the director. The exhibition was opened to the members of the Corporation on the evening of October first, and will continue until October twenty-second.

Providence is fortunate this year in having a collection of unusual distinction. Through the kindness of the Carnegie Institute in Pittsburgh, we are able to show "Miss Kitty," one of James J. Shannon's finest paintings and a work of great beauty and character. Mr. Frank W. Benson's "Portrait Group," in the same room, with its brilliant open air and sunlight is full of the joy of sane and healthy life, while Mr. Frederic Frieseke's "Youth," which won the Temple Gold Medal in Philadelphia this year, delights the visitor with its beautiful arrangement in white and its fine decorative pattern. Mr. Edmund C. Tarbell in his "Lady in Blue" has achieved a triumph of color harmony and technique.

Among the other paintings with figures, the beautiful "Intermezzo" and "Critics" of Mr. William Sergeant Kendall give evidence of the artist's true vision and intimate comprehension of the mystery of a child's life, and Mr. George Fuller in a "Boy's Head" shows the poetic insight of this older painter. Mr. Albert F. Schmitt shows a finely painted portrait of a "Girl in White," and Mr. William M. Paxton's "Morning Paper" attracted many with its charm of natural composition and color, while Mr. William C. Loring's figures "At the Spinet" are delightful in their charming arrangement and atmosphere.

It is a great pleasure to see among the paintings the work of two former students of the School of Design who have won their way rapidly in the world of art, and Providence people find Mr. Carl Nordell's "Touch of Turquoise" a portrait study of distinctive charm, and Mr. Robert H. Nisbet's "Summer" delightful with its soft brilliancy of trees and sky.

Among the landscapes, Mr. Gardner Symon's "Winter Glow" arrests the attention with its strength and great beauty of color, and Mr. Daniel Garber shows in his important work "A Summer Morning" a beautiful expression of a perfect hour, while Mr. Charles H. Woodbury in his "Bathers" depicts wonderfully the marvelous color and motive of the sea water.

The splendid painting of the "Meeting of the Two Seas" by Mr. Emil Carlsen is full of beautiful color and poetic feeling. Mr. Robert Reid brings the "Spring Time," and its ethereal beauty visibly before us in the charming landscape loaned by Mr. Julian Park of Buffalo, while Mr. Ralph Blakelock by quite different methods gives us in his poetic landscape a rich harmony of tones to enjoy. Mr. Theodore Robinson's "Sunny Field" shows the understanding of this friend of Monet's for the vibrations of a sunny atmosphere, while Ben Foster in his "Hazy Moonrise" and Mr. Charles H. Davis in his "Old New England Home" show us the mysterious poetry of haze and shadow. The portraits of Wilton Lockwood have always shown in a most interesting way the characters of the subjects, and the visitor feels that in rose-white "Peonies" he has given a personality to these delightful flowers.

Among the interesting features of the exhibition is the presence of a remarkable group of Interiors by Walter Gay. The sympathy of this great artist seems also to have endowed with charming personality the delightful French rooms which he has painted with such true and delicate color, and with so sure and brilliant a touch.

E. G. R.

"DAYBREAK."

By D. W. TRYON.

VISITORS to the galleries are familiar with the policy of the Rhode Island School of Design of adding examples of contemporary American painting which best represent the period and the artists. This policy is a characteristic feature of all progressive museums of fine arts that realize their duty to the

group of paintings which has been secured during recent years for the Museum through the provision of the Jesse Metcalf Fund. To mention the names of those represented would be to give a list of leaders in American painting. The latest addition to this important group is an example of the work of Dwight William Tryon and bears the title of "Daybreak."



DAYBREAK

D. W. TRYON

Purchased from Income of Jesse Metcalf Fund

art of the present as well as to that of the past. It is not altogether easy to secure examples which an institution may consider as works by which the standard of the artist may be judged, for rarely can the institution have the privilege of selecting from the results of a busy life. Museums and connoisseurs are vying with each other for the finest examples of each artist's work, and lovers of art in Rhode Island may well feel proud of the valuable

If there is any one phase of American painting which is more prominent than another it is the constant interest in and the able portrayal of landscape in its many phases. The influence of the Barbizon School was perpetuated through American students in the Art schools in France or the paintings of the artists. Inness, with his artistic soul responsive to the infinite charm of nature unspoiled, accepted the message of the artists of the

previous generation, but chose to interpret his appreciative observation of nature in his own way. So successful was he in this respect that he was able to present on his canvasses the mystery or spirituality which he saw in the landscape about him. This feeling was likewise very characteristic of Alexander H. Wyant and his work. As a student under Inness for a short time, he felt the message of Inness' work, and developed along independent lines to the high place he holds everywhere in art circles. This susceptibility to intimate characteristics of nature was carried on by the third and latest of this group, the painter of our picture. In adding a painting by Tryon to the collection it is now possible to study this important group of artists in some detail, for in the galleries are a number of important works by Inness and Wyant.

Tryon's career presents the usual features of an artist struggling for expression, and what is not so usual, the final achievement of the same. A New England man by birth (Hartford, Connecticut, 1849), he began his studies of the characteristic landscape about him at an early age. Finally, he was able to go to Paris where his interest in landscape was heightened and his powers of expression greatly developed in the studios of Daubigny and Harpignies. His work there was also conducive of more advanced technique, but beyond this it gives little trace of their direct influence. It is probable, however, that the artist derived the incentive to study the poetical side of nature from Daubigny.

Tryon's interest in this phase of nature naturally led him to intimate studies of sunrise and sunset, of morning mist and haze, of dreamy quiet, but he never lost sight of the technical features which characterize good workmanship wherever found.

Our latest addition is somewhat different in character from his usual subject. A peaceful town is sleeping in the glory of early daybreak. In the foreground, is a broad, placid river which is catching

the reflections of the glory of the sky. Both water and sky alike have the delicacy of color values and the opalescence of that short period which so soon passes into the brightness of day. The chief feature of the skyline is a square-towered church which, like the roofs of the town, is as yet indistinct in the semi-shadow of the morning. Added spots of color are noted in the riding lights on board the vessels moored near the shore.

It was an inspiration of the artist that enabled him so well to present to us that delightful moment when a sleeping world is about to awaken to the duties of another day, as heralded by the increasing brightness of the dawn. As an example of the sympathetic touch of the artist this painting will always prove interesting to students of American painting.

"Daybreak" was awarded the gold medal of honor by the American Art Association of the city of New York at the second Prize Fund Exhibition in 1886. The painting has been an important work in the collection of Mr. Frederic Bonner and also of Mr. William T. Evans of New York. In the lower right-hand corner is the signature of the artist with the date, 1885.

L. E. R.

ADVANTAGES OF A SMALL MUSEUM.

ONE of the many phases of the interest in art matters in America is the ever increasing number of persons who are becoming known as collectors or connoisseurs of objects of fine or applied arts. To be sure, only the richer or more fortunate of these collectors come to the notice of the general public, but there are many who are quietly laying the foundation for an important group of some one kind of art. Such a widening interest augurs well for the museums of to-day and to-morrow, for, in the natural course of events, the collector

will realize more and more fully the decided advantage of having his treasures before the public and so well cared for. He may not care to deposit them as gifts during his lifetime, but he cannot ignore the unusual opportunities offered by an art museum.

A public collection of this nature depends to a large degree on the collector's acceptance of the opportunity thus offered. But there comes a time, not yet reached by all institutions of that nature, when the collections become so large that, unless the objects offered for exhibition are of most unusual artistic or historical merit, the chances are that many of the gifts then made take their place, in a short time, in a study series.

The interesting feature is that the collector's desire to place himself on record as a benefactor of the institution in question increases in direct proportion to the growth or expansion of the museum. And so in neighboring centres we find a number of art-lovers constantly strengthening their collections to the point where they will be acceptable to the institutions in those cities.

While this is a most laudable purpose, there is extreme difficulty for the collector to obtain something not already well represented in the museum he wishes to help. In his desire for this he frequently overlooks the smaller museums of like character in the country, which can and do offer unusual opportunities to the collector. These institutions in other centres than his home city are small only in the relatively smaller proportion of objects on exhibition, and also in gallery-space. Their ideals and standards are just as high, their visitors enjoy the collections as much if not more, because the amount on exhibition is not so appallingly large, and the objects shown can be better seen if not crowded in with others of like character.

These smaller institutions are the centres of the art interests in the cities where they are located, and act often as feeders for the larger museums since they are co-

workers in awakening the interest of all in the sense of the beautiful.

When collectors, especially those in our great cities, discover that the same high standard is set by the smaller museums as by the larger ones, and that objects of artistic interest and worthy of exhibition can be seen to perhaps better advantage in places where study series are only possibilities of the future, then we will find the connoisseurs in question considering very seriously the advantages which a smaller museum has over a large metropolitan gallery. In both alike, the standard is quality before quantity, but the smaller institutions are not as yet burdened with an undue amount of the latter.

AS previously stated, the purpose of this Bulletin is to further the interest in the cause of art in the City and State in general. With this in mind, there will probably be featured in this quarterly a series of articles on the very vital subject of the preservation of paintings. These will be rather timely, for paintings, both new and old, are being sought for by connoisseurs on every side. Fortunately for the lover of unusual works of art, there are many dealers who have a fine sense of the true and the forged, of the original and the repainted work, and who give the collector the benefit of their knowledge, but this praise cannot with perfect justice be accorded to all dealers in works of art. The pictures which have come down to us from past centuries of accomplishment have in many instances received rather radical treatment and have often been repainted. Frequently the treatment they have received renders them so delicate that constant care must be exercised if we are to preserve them in any form for coming generations.

Another reason for these articles is that an ever-increasing number of persons is investing sums of considerable magnitude in paintings, and perhaps forget that they are investments which require constant

care. The paintings are placed in conditions of cleanliness or temperature which hasten disintegration or change of pigment or canvass. It is evident that attention must be given to the care of a piece of real estate, and the same watchfulness holds for works of art.

The articles in question are written by an authority on the subject, who for years has been actively and earnestly engaged in the work of proper care and preservation of paintings. With a deep love for the genuine in art and a ready perception of the same, he is one of the small group of men who, through experience, is in a position to reveal the truth in the matter.

The series will be presented for the earnest consideration of all lovers of works of art, with a simple desire to place the truth in the hands of those who should know.

Both the editor and the author realize that many of the statements will arouse discussion, but all who wish to know the genuine from the false and the original from the repainted surface, will find the matter well worthy of their consideration.

The School of Design, like all museum galleries of earnest purpose, is desirous of making sure that the best information possible is placed in the hands of those who, for themselves or for the institutions they honor, are seeking to acquire and preserve worthy paintings of both past and present.

THE GROWTH OF THE SCHOOL.

THOSE who have been interested in the continued development of the School of Design have doubtless noticed the expansion and the increase in the registration from year to year. Such increase can only mean that the institution is supplying the kind of instruction most valued by the ambitious young man and woman of to-day. The very gratifying figure of 1067 was reached in last year's registration, but this by no means represents the maximum to be attained. The registration of this school

year to date gives every indication of surpassing the figures of last year.

The same efficient staff of instructors has been retained for the coming year, the only change of moment being the appointment of Mr. William E. Brigham as head of the department of Decorative Design, and to carry on the work formerly in charge of Mr. Henry Hunt Clark. The School of Design has lost a remarkably efficient teacher in the resignation of Mr. Clark to accept a responsible position in the Museum School of Art in Boston, but it has every confidence in the teacher who takes Mr. Clark's work here. Mr. Brigham comes to Providence from the Cleveland School of Art where he was in charge of the Department of Design.

The enthusiasm of both teachers and students in taking up the work of the year merits a corresponding enthusiasm and interest on the part of everyone who has at heart the interests of the individual or the social group.

ACCESSIONS AND LOANS

MAY 1 TO OCTOBER 1, 1913.

Ceramics.

Bust of John Wesley. English Staffordshire ware, made by Enoch Wood, between 1781 and 1791, lent by Dr. Ella M. Mann, Nantucket, Mass.

Twelve pieces of Newcomb pottery (nine vases, ash-tray and two tiles). Purchased.

Vase of Rakka ware, thirteenth century, gift of Mrs. Jesse H. Metcalf.

Greek vase, sixth century, B. C., black figured, gift of Mrs. Gustav Radeke.

Two brown Derby statuettes, gift of Mrs. Gustav Radeke.

Bowl, Arretine ware, gift of Edward P. Warren.

Greek terra-cotta lamp, gift of Miss Ellen D. Sharpe.

Two pieces Peruvian pottery (cup and vase), gift of Miss Ellen D. Sharpe.

Satsuma bowl, lent by Jesse H. Metcalf.
Vase, Newcomb pottery, gift of Ellsworth Woodward, New Orleans.

Plate and teapot of Castleford ware, and bowl of Ridgeway ware, lent by William A. Wing, Fairhaven, Mass.

Coins and Medals.

Two Greek coins, gift of Edward P. Warren.

Bronze medal, "The Ocean" by Sigurd Meandross, gift of Mrs. Gustav Radeke.

Six hundred and seventy-seven coins and medals, together with coin case, gift of Mrs. E. St. John, in memory of Everitte St. John.

Five Greek coins, lent by Henry A. Greene.

Four bronze medals, French, lent by E. K. Aldrich, Jr.

Drawings.

Eleven pencil drawings by Zürcher, gift of Mrs. Arthur P. Hunt.

Furniture.

English spinet, eighteenth century, lent by Stephen Minot Pitman.

Ivories.

Two ivory statuettes, French, early fifteenth century, gift of Mrs. Jesse H. Metcalf.

Jewelry.

Korean ring and hair pin, gift of Mrs. Gustav Radeke.

Peruvian silver head ornament buckle, gift of Miss Ellen D. Sharpe.

Korean jade badge of office, gift of Mrs. Jesse H. Metcalf.

Lacquer Work.

Japanese lacquer hat, gift of Mrs. Arthur P. Hunt.

Chinese Mandarin's lacquer hat-box and hat, gift of Mrs. Jesse H. Metcalf.

Metals.

Two spoons, American silver, made by Zachariah Brigden, Boston, 1734-1787,

and N. Dodge, Providence, gift of Mrs. Gustav Radeke.

Peruvian silver cup and jar, gift of Miss Ellen D. Sharpe.

Korean brass dish, gift of Mrs. Jesse H. Metcalf.

Oil Paintings.

Triptych. Italian, fifteenth century, Florentine School, gift of Mrs. Jesse H. Metcalf.

"The Bathers," by Charles H. Woodbury and "Snowdrifts," by E. W. Redfield, lent by Miss Ellen D. Sharpe.

"Docks in Winter," by George W. Bellows, lent by the artist.

"Family Group," by Frank W. Benson, lent by the artist.

"Landscape," by R. A. Blakelock, lent by R. C. and N. M. Vose, Boston.

"Meeting of the Two Seas," by Emil Carlsen, lent by the artist.

"Landscape," by Charles H. Davis, lent by Mrs. Gustav Radeke.

"Hazy Moonrise," by Ben Foster, lent by the artist.

"Youth," by Frederick C. Frieseke, lent by William Macbeth, New York.

"Boy's Head," by George Fuller, lent by Doll and Richards, Boston.

"Summer Morning," by Daniel Garber, lent by the artist.

Nine paintings by Walter Gay: "The Library, Chateau du Bréau," "The Staircase, Chateau du Bréau," "Interior," Hoentschel Collection, Metropolitan Museum of Art, "Interior of the Palace of Quirini Stampaglia, Venice," "Le Boudoir," "Interior, Museo Correr, Venice," "La Commode," "Dining Room of the House of Pierre Decourcelle, Paris," "Large Interior, The Tapestries, Rue de l'Université," lent by the artist.

"Alison," "Intermezzo," and "The Critics," by Sergeant Kendall, lent by the artist.

"The Spinet," by William Cushing Loring, lent by the artist.

"Summer," by Robert H. Nisbet, lent by the artist.

"A Touch of Turquoise," by Carl J. Nordell, lent by the artist.

"The Morning Paper," by William M. Paxton, lent by the artist.

"Spring Time," by Robert Reid, lent by Julian Park, Esq., Buffalo, N. Y.

"Sunny Field," by Theodore Robinson, lent by Mrs. Gustav Radeke.

"Lady in White," by Albert F. Schmitt, lent by the artist.

"Miss Kitty," by James J. Shannon, lent by the Carnegie Institute, Pittsburgh.

"Winter Glow," by Gardner Symons, lent by the artist.

"Lady in Blue," by Edmund C. Tarbell, lent by the artist.

"German Students in the Villa Borghese," "Two Figures by a Pool," and two "Landscapes," by Charles Walter Stetson, lent by Dr. Edward B. Knight.

"Reflection," by J. Cancaret, lent by E. K. Aldrich, Jr.

"Chrysanthemums and Lilies" and "Twilight," by Charles Walter Stetson, lent by John W. Sargent.

"Nearing the Temple" and "Landscape with Figures," by Charles W. Stetson, lent by Miss Ellen D. Sharpe.

"A Temple on a Hill," by Charles W. Stetson, lent by George W. Whitaker.

Water Colors.

"An Italian Garden," by J. M. W. Turner, lent by Mrs. Gustav Radeke.

Water color by Gerard de Lairese, 1640-1711, French School, lent by Mrs. Gustav Radeke.

Water color by Rowlandson, lent by Mrs. Gustav Radeke.

Two water colors by G. Signac, lent by Mrs. Gustav Radeke.

"Off the French Coast," by John H. Marin, "Diamond Cove, Appledore," by Childe Hassam, "White Winged Coots," by Frank W. Benson, "Cow Boys," by Maxfield Parrish, lent by Mrs. Gustav Radeke.

"Fishing Boats at Night, Viareggio," by Charles W. Stetson, lent by Dr. Edward B. Knight.

Two water colors by Charles W. Stetson, lent by Miss Ellen D. Sharpe.

Nineteen water-color sketches made in Italy, lent by Miss Edith L. King, Boston.

Oriental Paintings.

Old Chinese Painting, "Portrait of Chur-Kung-Sur, a statesman," Ming dynasty, gift of Mrs. Gustav Radeke.

Photographs.

Thirty photographs of paintings and sculpture by modern impressionists, lent by Miss Mary C. Wheeler.

Two photographs of details of The Singing Gallery of the Cathedral, Florence, by Luca Della Robbia, gift of Henry D. Sharpe.

Sculpture.

Terra-cotta group, "Madonna and Child, St. Joseph and St. John," probably by Giovanni della Robbia, Italian fifteenth century, gift of Mrs. Jesse H. Metcalf.

Portrait Head, Roman, gift of Mrs. Gustav Radeke.

Marble statuette, "Artemis," Greek, early fourth century, B. C., gift of Mrs. Gustav Radeke.

Textiles.

Italian embroidery, sixteenth century, gift of Miss Elizabeth B. Greene, Wellesley, Mass.

Blanket, scarf, kilt and beaded belt, made by the Hopi Indians, gift of Mrs. Jesse H. Metcalf.

Italian embroidery from a convent at Perugia, seventeenth century, gift of Mrs. Jesse H. Metcalf.

Embroidered chasuble panel, Italian, beginning of sixteenth century, gift of Mrs. Jesse H. Metcalf.

Wood Carving.

Buddha bell, gift of Mrs. Gustav Radeke.

A list of the accessions and loans from January first to May first has been printed in the report of the Museum, as given in the year-book.